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bring his scholarship up to the present day and to take advantage of all the research done by Sydney Lee, Ward, Furness, and others.

They retain the order of plays chosen by Grant White himself, thus beginning toward the end of Shakespeare's career with "The Tempest," following the folio of 1623. The modern editors have chosen to interrupt the running text of Grant White's essays by insertions in parentheses of their corrections. It would have been pleasanter for the reader had these interruptions been massed as notes at the end of the essays, as it is a strain upon attention as it now stands to know just when one is reading White and when a long revision of White. Apart from this slight typographical error, the edition is all that the general reader could desire in form and scholarship.

THE OPEN SECRET. By JAMES THOMPSON BIXBY. Boston: The American Unitarian Association, 1912.

It is the thesis of this volume in ten chapters that the highest task and noblest privilege of man is to beautify and develop the human character; to become a co-laborer with the Holy Spirit in the blossoming and ripening of the soul. Few would take exception to the statement, and the question about which men are at odds is where and how to begin. Do we begin with men as we do with children by ameliorating the environment, by smoothing the surfaces of life so that the soul shall make swift progress, or are we to follow the advice which the very titles of the chapters suggest: "Vitality and Mechanism," "Atom and Spirit," "The Deep Things," "Purpose in Nature," "Law and Providence"? To be sure, if we had a world of perfected souls, politics and law-making, social justice and morals might take care of themselves. Are we, then, to direct our forces straight at the soul, or are we to deal with the more evident things, hoping ultimately to touch the soul?

"The eternal force inherent in every tiniest electron of the whirling molecules," writes Dr. Bixby, "is one that is ever repairing the organic decay, transmuting ooze and excrement into fragrant rose and luscious orange and dimpling babe." "The salvation and glory of man is to ally himself with this external Reality that ever works for righteousness, illumination, and widening love and harmony. It is by this august alliance with the Soul of our souls that the loyal individual's strength and influence are multiplied tenfold." The faith that the Philistine despises is the only one that will inculcate trust in the invisible forces of the moral and spiritual realm.

It is really a plea that, in the modern tendency toward materialism, the life-force which underlies all be not forgotten, which Dr. Bixby urges with eloquence and fervor.

THE ELDEST SON. By JOHN GALSWORTHY. New York: Charles Scribner's Sons, 1912.

If *The Eldest Son* is not as grave and penetrating a play as the *Pigeon*, it is at least more actable. It is a conventional plot treated with the new conscience. An autocratic English baronet is about to force a marriage between an under-gamekeeper and the village girl whom he

has wronged, when an embarrassing parallel becomes known in his own family; the heir, having seduced his mother's maid, insists upon marrying her to right the wrong. All the arguments used to constrain the under-keeper are upset when applied to a different station in life; the clergyman, the thinking sister, the father, are confronted by a new aspect to the morality which is fixed enough when applied to the lower classes.

The drama is constructed with Mr. Galsworthy's usual mastery—a mastery undoubtedly introduced by Ibsen and learned by many of the younger members of the craft. There is not an unnecessary word in the play. The characters stand out with amazing definiteness. Mr. Galsworthy's patricians are as fine and as true as ever, and the old gamekeeper, who relieves the situation and partly annuls the tragedy, stands out as clear-cut and true to fact as if an entire volume had been devoted to him.

The play is, of course, a problem play not without its moral, but so handled that morality and problem play into the hands of art without in any wise tarnishing it.

DANCING AND DANCERS OF TO-DAY. By CAROLINE and CHARLES H. CAFFIN. New York: Dodd, Mead & Co., 1912.

There can be little doubt but that dancing is having a renaissance just now. Perhaps it is the one of the seven arts that may be said to have reached in the present day a culmination of development higher than ever before in its history. We cannot make this assertion of sculpture, with Phidias and the great Greek tradition in mind; nor yet of painting while we think of the Italian renaissance; nor even of music when we listen to Bach fugues and Beethoven symphonies; nor of architecture when we stand in the cathedrals of Chartres and Burgos; nor of drama when we see "Hamlet" and "Macbeth"; nor of poetry, with its many blossoming periods in different countries and languages. But of dancing, when we call to mind the supreme artists who have delighted us in the last half-decade, we feel fairly secure in asserting that never before has the art reached so high a point. The surprising matter is that it has not already produced a more voluminous literature of criticism and explanation.

The volume before us treats of the dance from the historic aspect of its development, the evolution of the ballet, and the extension of society dancing. It then treats separately the great artists that have demonstrated its power in recent years: Isidora Duncan, Maud Allan, Ruth St. Denis, Adeline Genée, Mordkin, Pavlowa, Loupoukova, Sacchetto, and Wiesenthal. Of these artists, the first, Ruth St. Denis, Genée, Mordkin, Pavlowa, and Wiesenthal receive perhaps most generous treatment. Of the infinitely buoyant and youthful charm of Maud Allan not quite enough is said, and it is a mistake to say that she danced only in New York, for she appeared in Philadelphia during the winter of 1908.

Isidora Duncan and Maud Allan are, indeed, the great exponents of poetry in the dance. Their performances were an embodiment of lyric song itself. Ruth St. Denis in her dance of the Five Senses and her Incense Dance introduced religious symbolism and ecstasy into the dance. The Russians added drama, Sacchetto philosophy, and Wiesenthal's dancing, so our authors would seem to intimate, is an intimate interpretation of life and growth itself. Against the rhythmic beat of melody she